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Children of Edward Darley Boit

John S. Sargent

Gift of the daughters of Edward Darley Boit
in memory of their father

1919



The Road

John S. Sargent

Paintings by John S. Sargent

MR. EDWARD DARLEY BOIT sent to the Museum in 1912 the picture of his children which Mr. Sargent had painted in 1882. It gave him great pleasure to see it in the adequate light of a museum gallery, and he expressed to members of the staff his hope that the picture would never leave the Museum. On his death it became the property of his daughters, who now have given it to the Museum in memory of Mr. Boit. In March, 1919, Mr. Amory Eliot, executor, made it over to the Museum in the name of Mr. Boit's heirs, and the gift was confirmed later by a letter signed by the Misses Boit. Perhaps no single picture in the Museum has awakened so much interest in visitors during the past seven years as has this notable work. No comment is necessary on a picture so well-known.

In connection with his work in France for the British Government, Mr. Sargent made various sketches, one of which the Museum has been fortunate enough to secure. The cardinal impression received from "The Road" is one of surprise at the disproportion between its effect and its dimensions. Small as it is, it has elements that almost always connect with compositions on a much greater scale. A statement so architectonically organized stirs the senses like a large canvas. The picture is almost in monochrome, yet so true that one at once accepts the scene as an actuality. The hue of the earth seems to have absorbed every fragment of other color. The handling of the momentary or swiftly passing action is of a precision that one has no time to question. The picture is inspiring in its energy, reaching its intention with nothing to be added and nothing to be removed — a verdict only admissible in the presence of a consummate accomplishment.

Two Engravings by the Master ♀♂

IN October, 1917, the Museum was fortunate enough to acquire, through the generosity of Mr. Paul J. Sachs, a member of the Visiting Committee to the Department of Prints, an impression of *Saint Bartholomew* (Lehrs, No. 15)* by Master ♀♂, from the Wilton House Collection (Earl of Pembroke and Montgomery). A second example of this important master, *Saint John* (Lehrs, No. 13),† from the collection of John, Lord Northwick, has recently been given the Museum by Mr. George Peabody Gardner.

♀♂ occupies the same position toward engraving in the Netherlands that Master E. S. does to engraving in Southern Germany. He is of importance not only on account of the rich content of his *oeuvre* (numbering seventy-seven plates), which includes warlike scenes, religious subjects, models for goldsmiths, carvers of altars, builders and armorial painters, but likewise because of his relations to Master E. S. and Israhel van Meckenem.

Nothing certain is known of him — neither his name, dates of birth and death, nor the city in which he worked. His activities must be placed about 1470, since his most interesting plate, the large coat-of-arms of Charles the Bold, can only have been engraved between 1467 and 1472; and the eight scenes of warfare and camp life are connected, seemingly, with the Burgundian wars. He appears to have served his apprenticeship under Master E. S. at Strassburg; to have had there, maybe, as his fellow-workman, Martin Schongauer; and upon the decease of the Master in 1467-68, to have returned to his native city, which must be sought in one of the larger centres

*Other impressions: British Museum, Paris, Vienna (Albertina and Hofbibliothek), Göluchów (Colln. Działynska).

† Other impressions: British Museum, Vienna (Hofbibliothek).